THE FOWLER COLLECTION.

SATURDAY, MAY 6, 1899.

ILLUSTRATED CATALOGUE—HALF-A-GUINEA.

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CATALOGUE

OF

THE VERY IMPORTANT COLLECTION

OF

MODERN PICTURES

AND

Water-Colour Drawings,

And a few PICTURES BY OLD MASTERS,

OF

SIR JOHN FOWLER, BART.

K.C.M.G., C.E.

Deceased, late of Thornwood Lodge, Campden Hill:

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 6, 1899,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had (ILLUSTRATED CATALOGUES, WITH NINE ILLUSTRATIONS, PRICE HALF-A-GUINEA), at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, MAY 6, 1898,

AT ONE O'CLOCK PRECISELY.

WATER-COLOUR DRAWINGS.

ENGLISH SCHOOL.

P. NASMYTH, 1824.

1 A River Scene, with angler
$9\frac{1}{4}$ *in.* by 12 *in.*

16 · 16

E. DUNCAN, 1816.

2 Worms Head, coast of Gower, with wreck and figures
$22\frac{1}{2}$ *in.* by 41 *in.*

78 · 15

CARL HAAG.

3 Monks at their Devotions
$13\frac{3}{4}$ *in.* by 10 *in.*
Exhibited at the Royal Water-Colour Society, 1870

81 · 18 ·

R. P. BONINGTON.

4 The Mouth of a French River, with figures; a town and shipping in the distance: sunset
8 *in.* by 11 *in.*

21 —

198 9

188.9

D. COX, 1850.

1312.10

5 THE HAYFIELD, with haymakers, peasants and horses on a road

23 *in.* by 33½ *in.*

Exhibited at the Royal Water-Colour Society, 1850

Exhibited at Leeds, 1868

Exhibited in October 1871

Exhibiton at the Burlington Fine Arts Club, 1871

Exhibited at Burlington House, 1873

From the Quilter Collection, 1875 £3097.10

D. COX.

241.10

6 RHYL SANDS, with shrimpers, peasants and horses

14 *in.* by 20½ *in.*

D. COX.

966—

7 POWIS CASTLE, with a sportsman, horse and dog in the foreground

22½ *in.* by 33 *in.*

COPLEY FIELDING, 1838.

1848—

8 SUSSEX DOWNS AND ARUNDEL CASTLE; cattle and figures in the foreground

18½ *in.* by 30½ *in.*

COPLEY FIELDING.

315—

9 A SEA PIECE, with vessels in a squall

10½ *in.* by 14¾ *in.*

BIRKET FOSTER.

10 STRATFORD LOCK, with cattle and boy angling

14 *in.* by 22 *in.*

420—

5301.9

5361.9

BIRKET FOSTER.

11 A VIEW IN SURREY, with children outside a cottage
8¼ *in.* by 13 *in.*

220.10

BIRKET FOSTER.

12 Seaweed Gatherers
6 *in.* by 9 *in.*

73-10

A. D. FRIPP.

13 The Quarry Path
18½ *in.* by 30 *in.*
Exhibited at the Royal Water-Colour Society, 1876
Exhibited at the Paris Universal Exhibition, 1878
Exhibited at the Guildhall, 1896

63

SIR J. GILBERT, R.A., 1869.

14 STORY OF THE SUIT OF ARMOUR
17½ *in.* by 13½ *in.*

105

F. GOODALL, R.A., 1865.

15 Sheik Distributing Alms
20 *in.* by 30 *in.*

194.5

W. HUNT.

16 OFF TO SLEEP
Oval—9½ *in.* by 7 *in.*
Exhibited at the Royal Water-Colour Society

31.10

W. HUNT.

17 THE BALLAD SELLER
17 *in.* by 11¼ *in.*
From the Collection of E. Bicknell, Esq., 1863
From the Collection of L. B. Mozley, Esq., 1865 ≈197.8.

105

6094.4

W. HUNT.

18 THE FLOWER GIRL

136 . 10

$13\frac{1}{4}$ *in.* by $17\frac{1}{4}$ *in.*

Exhibited at the Royal Water-Colour Society, 1863

From the Collection of J. Sichel, Esq., 1865 367. 10.

W. HUNT.

19 MELON, PINEAPPLE, GRAPES, PLUMS AND CURRANTS

225 . 15

$12\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*

W. HUNT.

20 PLUMS AND GRAPES

63 —

Oval—$7\frac{3}{4}$ *in.* by 11 *in.*

Exhibited at the Royal Water-Colour Society

SIR E. LANDSEER, R.A.

21 TWO DOGS AND A CAT, Oaklands, 1838—*coloured chalks*

68 . 5 .

$13\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*

From the Artist's Sale, 1874

Exhibited at the Grosvenor Gallery, 1888

J. LINNELL, SEN., 1863.

22 A WOODY LANDSCAPE, with peasants and sheep on a road, a glimpse of a river in the distance: stormy sky

210 —

10 *in.* by 15 *in.*

From the Collection of L. B. Mozley, Esq., 1865

SIR J. E. MILLAIS, P.R.A., 1868.

23 A DREAM AT DAWN

430 . 10

"Mr. Millais's 'Dream at Dawn' is of small size, but a gem of its kind. The artist has seldom created a more beautiful type than the lady in a white flowing night-dress, leaning over a balcony, encircled by blossoms and all kinds of greenery. The expression of the head is full of intense passion, although there is a certain dreamy vagueness in the eyes, waiting for the dawn."

$9\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*
Purchased from the Artist
Exhibited at the Royal Academy, 1869
Exhibited at the Guildhall, 1896

S. PROUT.

24 RUINS OF THE FORUM AT ROME, with numerous figures

199 . 10

17 *in.* by $11\frac{1}{2}$ *in.*
From the Collection of Sir Hugh Hume Campbell, Bart, 1865

S. PROUT.

25 AN EAST INDIAMAN ASHORE

178 . 10

$19\frac{1}{2}$ *in.* by 27 *in.*

J. B. PYNE, 1852.

26 COBLENZ

115 . 70

16 *in.* by 29 *in.*
Exhibited at Manchester
From the Collection of A. H. Campbell, Esq., 1867

C. STANFIELD, R.A., 1830.

27 MORNING AFTER THE WRECK

147 —

13 *in.* by $18\frac{1}{2}$ *in.*
From the Collection of Ralph Bernal, Esq., for whom it was painted
From the Collection of C. Suthers, Esq., 1876

7868 . 14

F. W. TOPHAM, 1870.

28 THE BLIND BEGGAR

18 *in.* by 12 *in.*

21 —

J. M. W. TURNER, R.A.

29 THE LAKE OF NEMI. The lake is surrounded by high hills, a town is seen on one of the summits on the right; in the right foreground, are two women with a child, one, sitting on some sculptured stones, trees and ruins beyond them; on the left, a girl with some goats is at the edge of the lake: sunset sky, with haze on the mountains in the distance

3150 —

$13\frac{1}{2}$ *in.* by $20\frac{1}{4}$ *in.*

Painted about 1842

Purchased by Mr. Ruskin from Mr. Windus, who had it direct from the Artist

Exhibited at the Burlington Fine Arts Club, 1871

From the Collection of J. E. Fordham, Esq.

Exhibited at Burlington House, 1889

Described in Ruskin's 'Modern Painters,' pp 248 *and* 257

Engraved by Willmore

Engraved by Middiman and Pye in Hakewell's 'Picturesque Tour of Italy'

J. M. W. TURNER, R.A.

30 PALLANZA, Lago Maggiore

630 —

$14\frac{1}{2}$ *in.* by $21\frac{1}{4}$ *in.*

From the Collection of L. B. Mozley, Esq., 1865

J. M. W. TURNER, R.A., 1817.

31 TIVOLI: THE TEMPLE OF JUPITER

1785 —

26 *in.* by 40 *in.*

From the Collection of J. Allnutt, Esq., 1863, *for whom it was painted* 1816.

Exhibited at the International Exhibition, No. 1033

Exhibited at the Guildhall, 1896

Engraved by Goodall

1345 4.1 41

13954.14

J. M. W. TURNER, R.A.

32 EDINBURGH, NEW TOWN, CASTLE, ETC., FROM THE WATERS OF LEITH. View from the west; a stream, in which are cattle wading, is in the foreground, overhung with large trees which occupy the left of the picture; above the woods in the middle distance are seen the castle and a portion of the town, with steeples, etc.; and beyond are Calton Hill and Arthur's Seat; in the distance stretches a level country, extending along the Forth: white clouds, lit up by afternoon sun

1050 —

$25\frac{1}{4}$ *in.* by $38\frac{1}{4}$ *in.*
Exhibited at the Royal Academy, 1802
Exhibited at Burlington House, 1889

J. M. W. TURNER, R.A.

33 THE SIMPLON PASS

3074.10

$14\frac{1}{2}$ *in.* by 21 *in.*
From the Collection of L. B. Mozley, Esq., 1865

J. M. W. TURNER, R.A.

34 LUCERNE, from the Walls

136.10

12 *in.* by 18 *in.*
Painted for J. Ruskin, Esq.

J. M. W. TURNER, R.A.

35 STAMFORD. View looking down the market place; several towers and steeples are visible; the nearest tower stands out against dark thunder-clouds; on the left is a coach, with figures getting out of it; other figures crossing the street; on the right is a milkmaid, with pail: thunderstorm, with lightning and heavy rain

745.70

$11\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*
Painted in 1829
Exhibited at Burlington House, 1889
Engraved by W. Miller in Turner's 'England and Wales'

15191.4

J. M. W. TURNER, R.A.

36 THE PLAINS OF WATERLOO
$3\frac{1}{4}$ *in.* by $5\frac{1}{4}$ *in.*

J. M. W. TURNER, R.A.

37 MOONLIGHT ON THE NILE—*vignette*
From the Novar Collection, 1878
Engraved in Moore's 'Epicurean'

J. M. W. TURNER, R.A.

38 ON THE THAMES, with sailing boats
$9\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*
From the Collection of J. Gillott, Esq., 1872

P. DE WINT.

39 GLEANERS DISTURBED: Scene in a Cornfield
20 *in.* by 30 *in.*
Exhibited at the Royal Water-Colour Society
From the Collection of E. Bicknell, Esq., 1863

MODERN FRENCH SCHOOL.

ROSA BONHEUR.

40 DENIZENS OF THE HIGHLANDS
24 *in.* by 24 *in.*
From the Collection of A. H. Campbell, Esq., 1867

HENRIETTE BROWNE.

41 Sisters of Mercy
14 *in.* by 13 *in.*

178019

L. GALLAIT, 1863.

42 THE PRISON WINDOW

68. 5.

15 *in.* by 11½ *in.*

J. L. E. MEISSONIER, 1870.

43 A HALBERDIER, standing in an ante-room, in brown dress, with hat

630

18¾ *in.* by 11½ *in.*

PICTURES.

MODERN ENGLISH SCHOOL.

R. ANSDELL, R.A., 1867.

44 A VISIT TO THE ALHAMBRA; the fountain placed there by Charles V. of Spain

157. 10

35 *in.* by 71 *in.*

Exhibited at the Royal Academy, 1867

R. P. BONINGTON.

45 THE COAST OF NORMANDY, with fisherwomen, peasant and donkey

17825

25½ *in.* by 38½ *in.*

See Illustration

R. P. BONINGTON.

46 A FRENCH COAST SCENE, with two fishermen in the foreground

315

10½ *in.* by 14 *in.*

From the Novar Collection, 1878 £210

20631.14

206361

R. P. BONINGTON.

47 Francis I. and Diana of Poitiers

110 . 5

$8\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*

Original Study for the Picture in the Louvre

G. CHAMBERS, 1832.

48 A Breeze in the Channel

73 . 10

On panel—$13\frac{1}{4}$ *in.* by $17\frac{1}{2}$ *in.*

E. CLACY, 1881.

49 A Bad Day's Work

£42 —

30 *in.* by 43 *in.*

Purchased from the Artist

W. COLLINS, R.A.

50 SUNDAY MORNING

1449

"O day most calm, most bright,
The Friend of Man, the next world's bud,
The indorsement of supreme delight,
Writ by a friend, and with his blood;
The couch of time, care's balm and bay;
The week were dark but for thy light.
Thy torch doth show the way."

George Herbert's Poems.

$31\frac{1}{2}$ *in.* by $41\frac{1}{2}$ *in.*

Exhibited at the Royal Academy, 1836

From the Collection of George Knott, Esq., 1845, *for whom it was painted* £294 —

From the Collection of George Bacon, Esq., 1850 £430 10

From the Collection of W. Wilson, Esq.

Engraved in mezzotint by F. R. Reynolds

22311 . 9

2311-

J. CONSTABLE, R.A.

51 PLOUGHING: A landscape, with a windmill
On panel—10½ *in.* by 13½ *in.*
From the Novar Collection, 1878
Engraved by Lucas

241-10 £304.10.

E. W. COOKE, R.A., 1839.

52 Dutch Pincks, on the shore at Scheveningen; with a fish market
25½ *in.* by 37½ *in.*

294

D. COX, 1843.

53 Shrimpers
13 *in.* by 17½ *in.*

315.

D. COX.

54 A View in Wales, with peasants and white horse
11 *in.* by 14½ *in.*

57. 15

T. FAED, R.A., 1867.

55 The Cradle
31 *in.* by 21 *in.*
Exhibited at the Royal Academy, 1868

220.10

S. R. GIFFORD, 1875.

56 Mount Regnier, Bay of Tacoma, Puget Sound
20½ *in.* by 40 *in.*
Purchased from the Artist

29. 8.

W. HOLMAN HUNT, 1866.

57 Morning Prayer
On panel—9¼ *in.* by 7 *in.*

220.10

23690.2

23690.2

SIR E. LANDSEER, R.A.

58 PTARMIGAN HILL

2100 —

51 *in.* by 88 *in.*
Purchased from the Artist
Exhibited at the Royal Academy, 1869
Exhibited at Burlington House, 1874
Exhibited at the Paris Universal Exhibition, 1878
Exhibited at the Grosvenor Gallery, 1888
Engraved by T. Landseer, R.A.

SIR E. LANDSEER, R.A.

59 A HIGHLAND LASSIE HERDING SHEEP

630 —

On panel—17¾ *in.* by 23½ *in.*
Exhibited at the Art Treasures Exhibition, Manchester, 1857
From the Collection of W. Wells, Esq., of Redleaf

SIR E. LANDSEER, R.A.

60 A Rocky Coast Scene, with a fisherman and dog

44. 2

7½ *in.* by 9½ *in.*
From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

336 —

61 Evening Scene in the Highlands, with a stag on the shores of a lake, and a stag in the distance

£1730

27 *in.* by 35½ *in.*
Exhibited at the Grosvenor Gallery, 1888

SIR E. LANDSEER, R.A., 1824.

89. 25 —

62 The Tired Reaper

On panel—10 *in.* by 14 *in.*
Exhibited at Burlington House, 1874

1889.9

26 149 S

SIR E. LANDSEER, R.A

63 Head of Old Brutus

11. 11.

$9\frac{1}{2}$ *in.* by 13 *in.*

From the Artist's Sale, 1874

Exhibited at the Grosvenor Gallery, 1888

SIR E. LANDSEER, R.A.

64 A Mountain Torrent

35 .74.

$13\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*

From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

65 A Bridge over a Mountain Stream

23. 2.

$13\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*

From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

66 Two Pointers

56 .74.

$6\frac{1}{2}$ *in.* by 10 *in.*

From the Artist's Sale, 1874

SIR E. LANDSEER, R.A.

67 A Dog Outside a Kennel

42 —

$11\frac{1}{2}$ *in.* by 9 *in.*

SIR E. LANDSEER, R.A., 1829.

68 In Glen Feshie, with dead fawn

71. 8.

On panel—$11\frac{3}{4}$ *in.* by $15\frac{1}{2}$ *in.*

Exhibited at Burlington House, 1874

27129.8

27129

SIR E. LANDSEER, R.A.

69 CATHERINE SEYTON

63

On panel—13½ *in.* by 10 *in.*

Exhibited at Burlington House, 1874

J. LINNELL, SEN., 1818.

70 A VIEW AT HAMPSTEAD, with two boys fishing : Evening

110 . 5 .

On panel—14¾ *in.* by 22½ *in.*

SIR J. E. MILLAIS, P.R.A., 1853.

71 THE ORDER OF RELEASE

525 .

On panel—10½ *in.* by 8 *in.*

Finished sketch for the engraved picture

W. MULLER, 1841.

72 THE SLAVE MARKET, CAIRO

1365

On panel—23 *in.* by 40 *in.*

Exhibited at the Art Treasures Exhibition, Manchester, 1857

From the Collection of R. G. Reeves, Esq.

From the Collection of James Fallows, Esq., 1868 £1411 . 4 .

From the Collection of Albert Levy, Esq., 1876 £3042 . 18 .

See Illustration

2919 2 1 3

AMPOTYPE

19521

W. MULLER.

73 GILLINGHAM ON THE MEDWAY, with a gipsy encampment on the left

1575.

25½ *in.* by 57 *in.*

See Illustration

P. NASMYTH, 1829.

74 A VIEW IN SUSSEX, with the Surrey Hills in the distance, a pool in the foreground

945

On panel—18 *in.* by 24 *in.*

J. PHILLIP, R.A., 1866.

75 A CHAT ROUND THE BRASERO. Interior of a room; a group of figures seated round a brazier; on the left is a Spanish priest, with a cigarette in his hand; four female figures sit round in various attitudes; one with a guitar leans back, laughing; another woman coming in through a door to the right, carrying a tray; on the left of the brazier is a dog, and in front of it a cat

2835

36 *in.* by 48 *in.*

Exhibited at the Royal Academy, 1866

Exhibited at the Paris Universal Exhibition, 1878

Exhibited at Burlington House, 1893

Exhibited at the Guildhall, 1894

34547.13

34547.0

J. PHILLIP, R.A., 1864.

76 DOLORES

525 –

Oval—$10\frac{3}{4}$ *in.* by $8\frac{1}{4}$ *in.*

From the Collection of G. R. Burnett, Esq., 1872 £934 10

Exhibited at the London International Exhibition, 1873

J. PHILLIP, R.A., 1858.

77 Adios

194 – 5

$19\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*

Exhibited at the International Exhibition, 1873

C. STANFIELD, R.A., 1867.

78 A SKIRMISH OFF HELIGOLAND

199.10

34 *in.* by 53 *in.*

Exhibited at the Royal Academy, 1867

Exhibited at Burlington House, 1870

J. M. W. TURNER, R.A.

79 VENICE. The Dogana and the Santa Maria della Salute, with numerous gondolas and figures

8610

24 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1844

From the Collection of E. Bullock, Esq., 1870, *who purchased it direct from the Artist* £2688

See Illustration

44576.8

AUTOTYPE.

44076 r

J. M. W. TURNER, R.A.

80 A VIEW OF OXFORD, from the Abingdon Road, with peasants, cattle and sheep in the foreground

4200

26 *in.* by 38½ *in.* £1280

From the Collection of Jesse Watts Russell, Esq., 1875

Engraved by John Pye

See Illustration

SIR D. WILKIE, R.A., 1814.

81 THE PEDLAR

903

On panel—23½ *in.* by 19½ *in.*

Painted for Dr. Matthew Baillie

Exhibited at the Campden House Loan Exhibition, 1896

49179.8

MODERN CONTINENTAL SCHOOLS.

49129 f

ROSA BONHEUR, 1862.

1522 · 10

82 HIGHLAND CATTLE AND SHEEP, on a mountain pasture
$19\frac{1}{2}$ *in.* by 31 *in.*
See Illustration

J. CARAUD.

83 Louis XVI. and the Locksmith Gamain
On panel—$22\frac{3}{4}$ *in.* by $27\frac{1}{2}$ *in.*

105

E. FRÈRE, 1876.

84 The Pet Bird
On panel—18 *in.* by 15 *in.*

220 · 10

E. FRÈRE, 1872.

85 The Drummer Boy
On panel—$10\frac{1}{4}$ *in.* by 8 *in.*

157. 10

J. L. GERÔME.

86 LOUIS XIV. AND MOLIÈRE
On panel—17 *in.* by $29\frac{1}{2}$ *in.*

457. 10

J. MARIS, 1870.

87 The Ferry
8 *in.* by $12\frac{1}{2}$ *in.*

420 —

N056.8

52076 F

J. L. E. MEISSONIER, 1855.

3444 —

88 THE SMOKER: A man seated in a red coat near a table, on which is a jug and glass, his hat and two coloured prints hanging on the wall

On panel—6½ *in.* by 4½ *in.*

Exhibited at Manchester

From the Collection of J. Dillon, Esq., 1869 £418 .19

Exhibited at the Meissonier Exhibition, Paris, 1884

Etched by the Painter

See Illustration

53400 F

53400 F

PICTURES BY OLD MASTERS.

M. HOBBEMA.

95555

89 A LANDSCAPE, with large and massive oaks in front, throwing deep and powerful shadows on the ground; behind them a building in half light, of a very subdued tone. In the centre of the picture another house, built of brick, in delicate colours and in full light. Other houses, over-shadowed with trees, lead deep into the middle distance. On the left is a wood with a single figure. Silvery clouds of singular transparency diversify the sky. This admirable picture—one of the largest the master ever painted—is inscribed "M. Hobbema, f. 1652" The fact of this picture having been in the possession of Mr. Ford's family for four generations proves how early this great master was appreciated by the English. *See Dr. Waagen, Vol. II. p.* 225

41 *in.* by 50½ *in.*

Signed, and dated 1652

Exhibited at Burlington House, 1872

From the Collection of Richard Ford, Esq.

See Illustration

625 N. F

629.57

J. B. GREUZE.

90 LA PETITE MATHÉMATICIENNNE. The head of a young girl in white dress, holding a pair of compasses in her left hand, and leaning on a table on which are papers

1680 —

17 *in.* by 14½ *in.*

From the Demidoff Collection

From the San Donato Collection, 1870

Engraved by E. Hedouin, in the 'Gazette des Beaux-Arts'

See Illustration

FLEMISH SCHOOL.

91 PORTRAITS OF COUNT AND COUNTESS DE BOCKHOVEN, in embroidered dresses, with lace ruffs

110.5

Dated 1618

25½ *in.* by 21 *in.*

1474.13
F6474.13

FINIS.

London: Printed by WILLIAM CLOWES & SONS, Limited, Stamford Street and Charing Cross